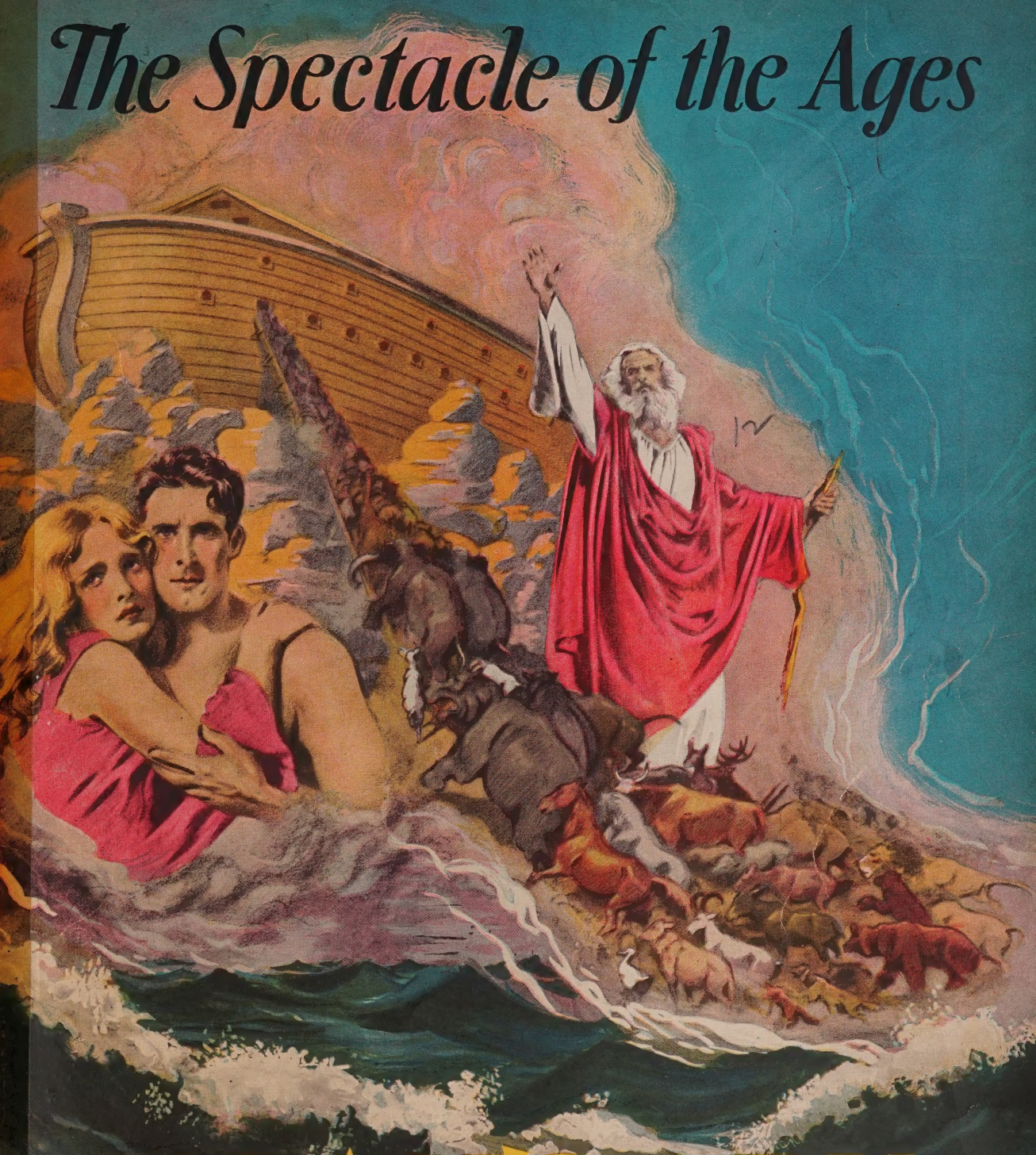
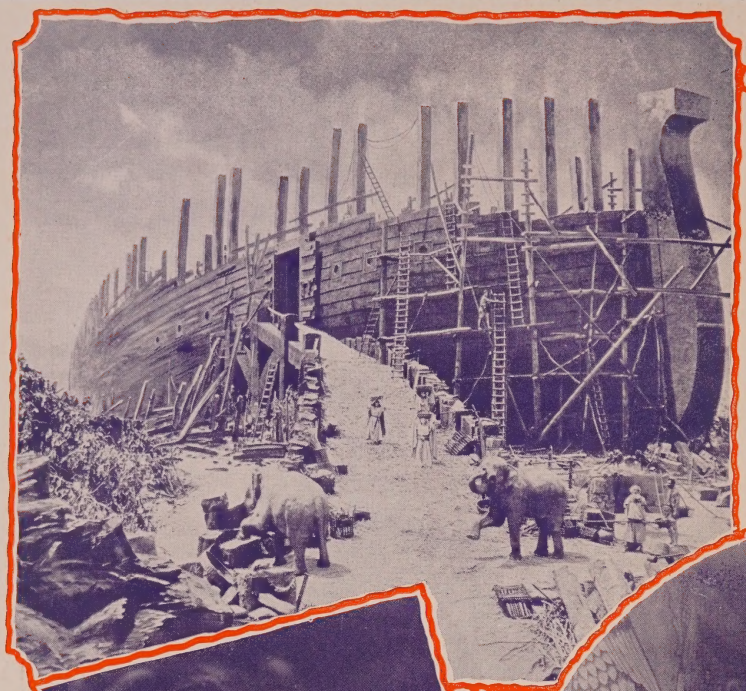
The Spectacle of the Ages



NOAH'S ARK

25¢

A WARNER BROS. VITAPHONE PICTURE



Just a few of the magnificent scenes in "No Ark." A reproduction of the Ark; an elabo procession during the festival of the pagan g Jaghut; the pagan temple being washed a by the flood; Dolores Costello, as the bibl character, Miriam, taken as a sacrifice to Jagh and as Mary, the modern character, c demned to be shot as a spy;—all these among the many colorful and dramatic quences to be found in this picture.

WARNER BROS.
PRESENT

DOLORES COSTELLO

in

"NOAH'S ARK"

with

GEORGE O'BRIEN

NOAH BEERY LOUISE FAZENDA

A WARNER BROS. VITAPHONE PICTURE

Produced and reproduced by Western Electric System and Apparatus

Characters		*Players*
Modern	*Biblical*	
Mary	Miriam	Dolores Costello
Travis	Japheth	George O'Brien
Nickoloff	King Nephilim	Noah Beery
Hilda	Tavern Maid	Louise Fazenda
Al	Ham	Guinn "Big Boy" Williams
Minister	Noah	Paul McAllister
Soldier	High Priest	Nigel de Brulier
The German	Leader of Soldiers	Anders Randolf
The Frenchman	Leader of King's Guard	Armand Kaliz
Dancer	Slave Girl	Myrna Loy
The Innkeeper	Guard	William V. Mong
The Balkan	Shem	Malcolm Waite
Broker		Noble Johnson
Trader		Otto Hoffman
Aide to Leader of Soldiers		Joe Bonomo

* * * * *

Director	Michael Curtiz
Author	Darryl Francis Zanuck
Scenarist	Anthony Coldeway
Cameramen	Hal Mohr and Barney McGill
Film Editor	Harold McCord
General Press Representative	A. P. Waxman

ENTIRE PRODUCTION AND VITAPHONE SYNCHRONIZATION
PRODUCED AT WARNER BROS. STUDIOS, HOLLYWOOD, CALIF.

THE STORY OF

A FAST train from Constantinople to Paris in 1914 carries a typical cosmopolitan group of travelers. Among the passengers is a beautiful Alsatian girl of German lineage, known as Mary, a member of a theatrical troupe. In the car are also two American youths, Bill Travis and his friend, Al. A well dressed Russian, across from Mary, tries vainly to attract her attention. A Balkan is seated between two French police, a prisoner. In the train also are a Frenchman, a German, and a minister.

A discussion about religion is started, in which the Russian, the Frenchman, and the German speak disparagingly about Christianity. When the argument is at its height, the train is telescoped with terrific force.

From the wreckage all struggle to gain safety. Travis and Al, with the aid of the Balkan, extricate Mary and carry her to a nearby inn. Against the protests of the inn-keeper, they take possession of the place with the help of Hilda, the servant girl. The Russian arrives, followed by the minister and other survivors.

The travelers are thrown together once more, and the Russian continues, after the excitement has subsided, to attract Mary to him. He becomes disagreeable, and Travis intervenes. A fight ensues in which the Russian receives a blow from Travis which throws him to the floor, unconscious. In the confusion Hilda manages the escape of Travis, Mary, and Al.

As they depart, a troop of cavalry arrives with the news that war has been declared.

In Paris the romance of Travis and Mary progresses. When America is drawn into the conflict, Al enlists, and not long afterwards, Travis follows him to the front, where the two friends meet. In the trenches together, the two climb out to find a hidden machine gun which is wrecking their ranks. Travis, discovering its location, throws a hand grenade, and the explosion that follows kills Al as well as a good number of the enemy.

Meanwhile, Mary has become a dancer in the canteens behind the lines. In her search for Travis, she has succeeded only in meeting once more the Russian, now a colonel, who caused the trouble at the inn. When she repulses his advances, he places incriminating documents in her luggage and causes her arrest as a German spy. She is imprisoned and sentenced to be executed. The minister, one of the group of travelers in the train that was wrecked, is now a chaplain, and visits Mary in her cell on the day she is to be executed. As she is taken before the firing squad, Travis, one of the group, recognizes the blindfolded figure and rushes to her side. During the confused moment that follows, a great shell lands in the courtyard. The scene changes and

Mary meets the Russian once more.

Preparations are made for the sacrifice to Jaghut.

Miriam comes to comfort Japheth

"NOAH'S ARK"

here is unfolded the analagous biblical theme opening in the ancient city of Rephaim. Symbolical of their portrayals in the modern sequence, the Russian is seen as the pagan King Nephilim, Mary as Miriam, Travis as Japheth, the minister as Noah, Al as Ham, the German as leader of the King's soldiery, and the Balkan as Shem.

The Festival of Jaghut with all the revelries of the infidels of the period is in progress, the high spot of which is to be the sacrifice of the most beautiful virgins of the kingdom to the pagan god, Jaghut.

In contrast with the tawdry glitter of the rites of the sinful, Noah and his small following, including his sons, Shem, Ham and Japheth, and Miriam, betrothed of Japheth, reside in primitive simplicity on the outskirts of the city. A group of carousing soldiers see Miriam and carry her away to present to their king as a worthy bride to Jaghut. Meanwhile, the pageantry of the festival progresses. Miriam is dragged into the presence of the king who, struck by her beauty, orders that she be prepared for sacrifice. Japheth appears and protests, but he is torn from his sweetheart's arms, tortured and blinded.

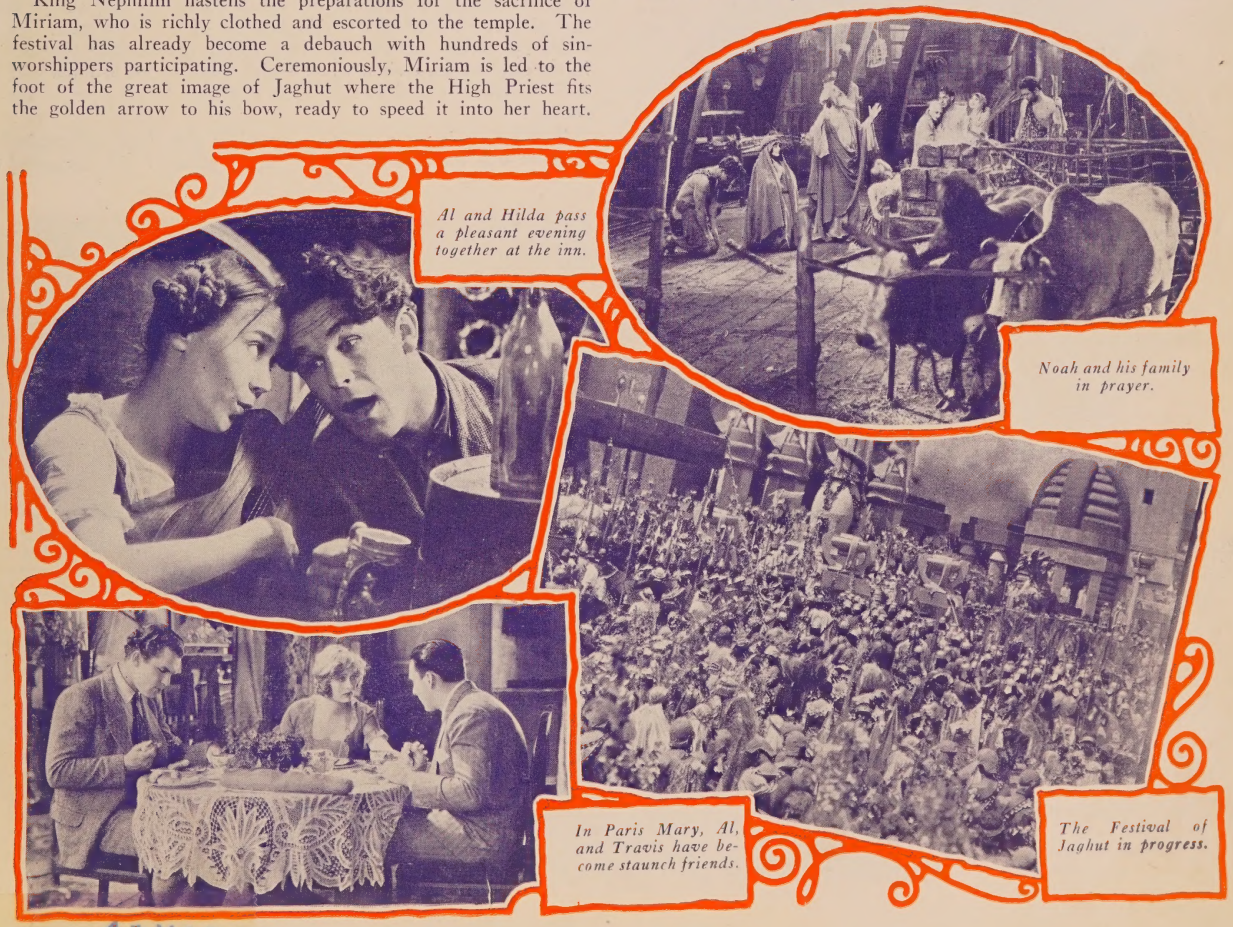
Noah, in the meantime, has received a divine message from God directing him to build and provision the Ark. With Shem and Ham, and his wife and theirs, the construction begins.

King Nephilim hastens the preparations for the sacrifice of Miriam, who is richly clothed and escorted to the temple. The festival has already become a debauch with hundreds of sin-worshippers participating. Ceremoniously, Miriam is led to the foot of the great image of Jaghut where the High Priest fits the golden arrow to his bow, ready to speed it into her heart. Interrupting the festivities, the huge doors swing open, admitting Noah. He warns them not to go on with the sacrifice, but the soldiers rush at him, and he flees. The rites proceed, but just as the high priest prepares to release the arrow that is to kill Miriam, a bolt of lightning strikes him down while a second topples the idol.

Water pours into the temple in torrents which sweep the revelers before it and tear down the structure. Japheth's sight meanwhile has been miraculously restored, and he rushes to the temple to rescue Miriam. The two are borne on the waters of the flood until they reach the ark where they are received by Noah and his family. Inside, all kneel in a prayer of thanksgiving while without, King Nephilim gropes for an open window, but sinks beneath the waters.

Fading back into the modern sequence the story picks up its thread in the make-shift hospital in a cellar where the injured have been brought for treatment. Red Cross workers are busy administering first aid, and the chaplain, uninjured, occupies himself with going from one to the other with spiritual help.

Suddenly a messenger arrives bringing the news that the armistice has been signed, and Mary and Travis, with tattered clothes and faces covered with mud, join in the merrymaking. They have suddenly forgotten everything of the past in the thought of a new life of peace and love.



Al and Hilda pass a pleasant evening together at the inn.

Noah and his family in prayer.

In Paris Mary, Al, and Travis have become staunch friends.

The Festival of Jaghut in progress.

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Facts From The Studio

By J. L. WARNER

MONTHS before filming of the picture was actually started, the 38 acre auxiliary studio, which was devoted exclusively to production of "Noah's Ark", showed amazing activity.

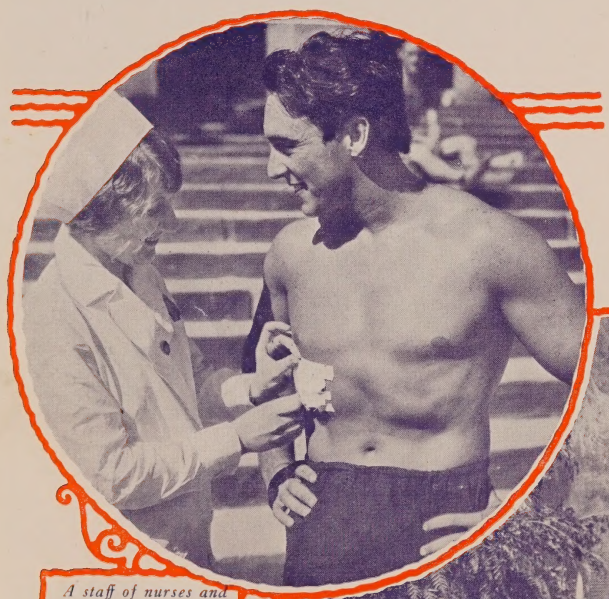
Three thousand carpenters, cement experts, owners of fleets of trucks and steam shovels, and every conceivable kind of workman showed up every day for weeks. Huge structures, more massive than anything ever before erected on a motion picture set, began to rise, and props and uniforms began to fill store rooms. In the special "Noah's Ark" wardrobe department, head-dresses, wigs, gowns and costumes of all kinds were turned out by the hundreds. And the picture was not even begun. It had taken the author of the story, Darryl Francis Zanuck, and Michael Curtiz, director, with a tremendous staff of assistants two years to do the research work on the story. No wonder it tooks months to get things actually under way.

While all this was going on, William Koenig, our studio manager, was supervising the construction of the sets and organizing the scenes so that certain cameramen, assistants of all kinds, extras and everybody else needed on a certain set were assigned to it, and every prop and building was ready when the time came to shoot. Sets were numbered, of course, according to the number of the scene in the scenario with which Anthony Coldewey should be credited.

Plans for a magnificent sequence, showing a religious procession and orgy, which cost us $300,000, kept us busy for a whole week before the filming. The entire scene was worked out in a blue print showing the position of every player and extra according to group and type, and every camera, and a copy of this blue print was given to each of the 100 persons who assisted Mr. Curtiz in the direction of this scene. A mammoth court extending over a space equal to an entire city block and flanked on three sides by great temples in which were idols and shrines, were built. In this court the great spectacle was staged, a reproduction of a pagan orgy, with a dozen cameras shooting from archways and towers.

A telephonic network, connected with loud speakers, was strung from the director's platform to various points, so that assistants and players were always within hearing of any command. In order that every camera and every player should start together in the mass scenes, a siren whose shriek could be heard for a half mile around was used to signal the start and termination of the scene.

The largest interior set ever erected in the history of motion pictures was the interior of the pagan palace which measured



A staff of nurses and doctors were on the sets constantly during production. Above: George O'Brien is treated for a slight cut.

A few of the animals that went into the Ark.

About "NOAH'S ARK"

approximately 380 feet from end to end, had a width of 110 feet, and from its lowest floor level to overhead beam had a depth of 85 feet. According to Frank Murphy, chief electrical engineer of our studio, enough lighting equipment was used in this single set to meet the needs of at least ten motion picture units working under ordinary conditions. One thousand players appeared in this sequence.

And it was this mammoth set that was ravaged by the deluge. More than one million gallons of water under terrific pressure flooded the palace, tearing huge concrete idols and pillars, and breaking down the walls. One of the idols which was destroyed, a figure that served as a background for the King's throne, a combination of animal, man and bird, weighed fifteen tons. Three immense tanks with a combined capacity of four million gallons were utilized for the flood scenes which, according to biblical history, caused wholesale destruction in Noah's time.

One of Mr. Curtiz's great worries for a whole week during the filming of "Noah's Ark" was getting the animals to walk up the gang plank to the Ark. If it had been a modern picture, he would have hoisted them with a derrick, but Noah never used a derrick, so far as Mr. Curtiz could find out. At the end of the week he was black and blue from being kicked and bumped by unruly animals who just refused to be led.

The biblical sequences were not the only elaborate ones Mr. Curtiz had to handle. One of the most impressive of the others showed Paris in 1917 when the first American troops landed and marched through the flag bedecked and flower strewn streets thronging with cheering French citizens and soldiers of all nations. Twelve hundred ex-doughboys, many of whom were re-enacting a real life experience, made up the marching columns, while a corps of cameramen caught the inspiring scene from a dozen vantage points.

Specially prepared film stock and the latest type of lighting equipment were two factors which aided in the effectiveness of the spectacular scenes in "Noah's Ark". The film stock is considered the most advanced product in this field. It is a special emulsion panchromatic stock developed particularly to meet the demands of "Noah's Ark". Its combination, with the new and highly efficient incandescent lamps which are being used exclusively in filming "Noah's Ark", represents what we confidently believe to be the most striking development contributing to the scenic beauty of screen entertainment.

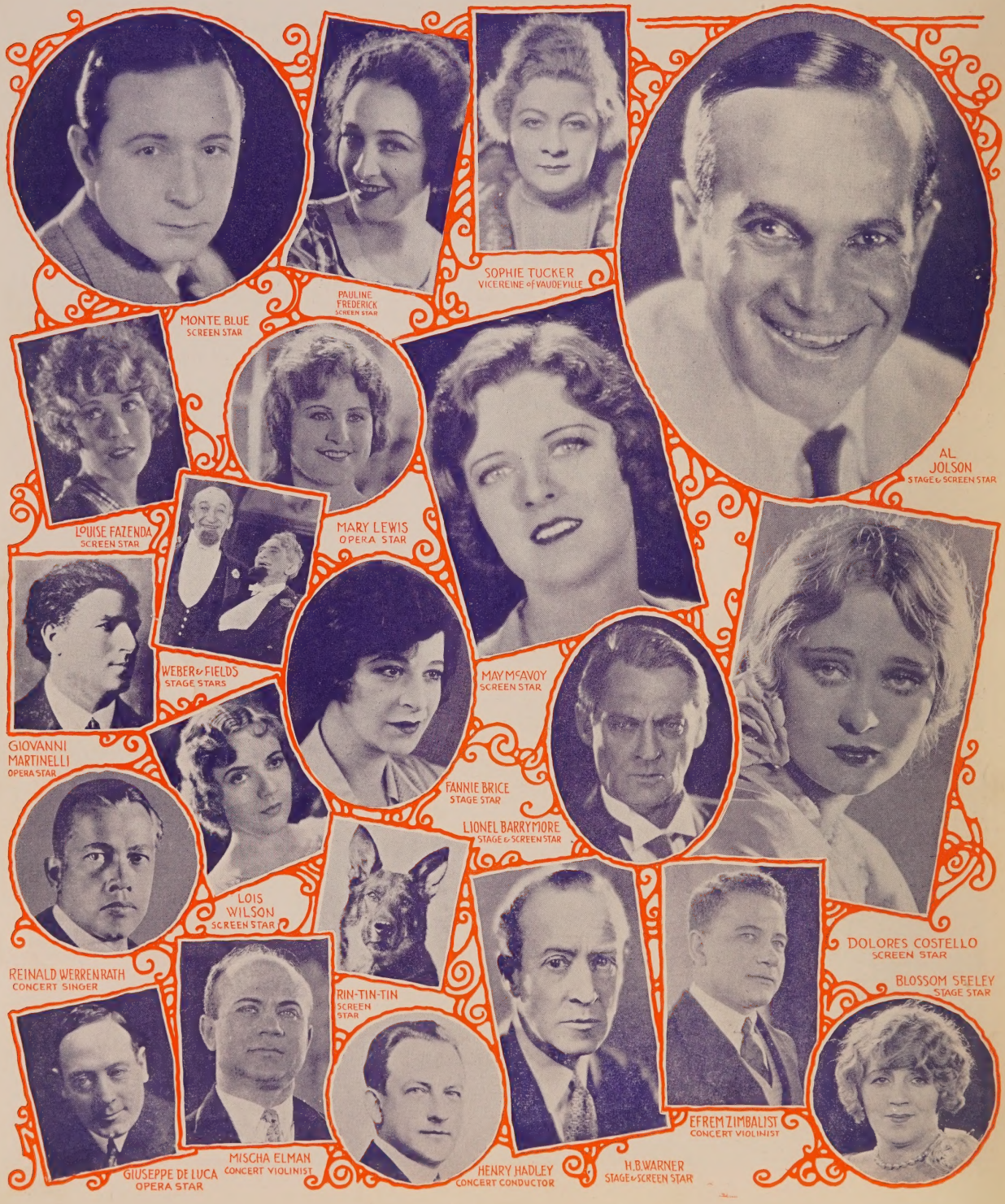
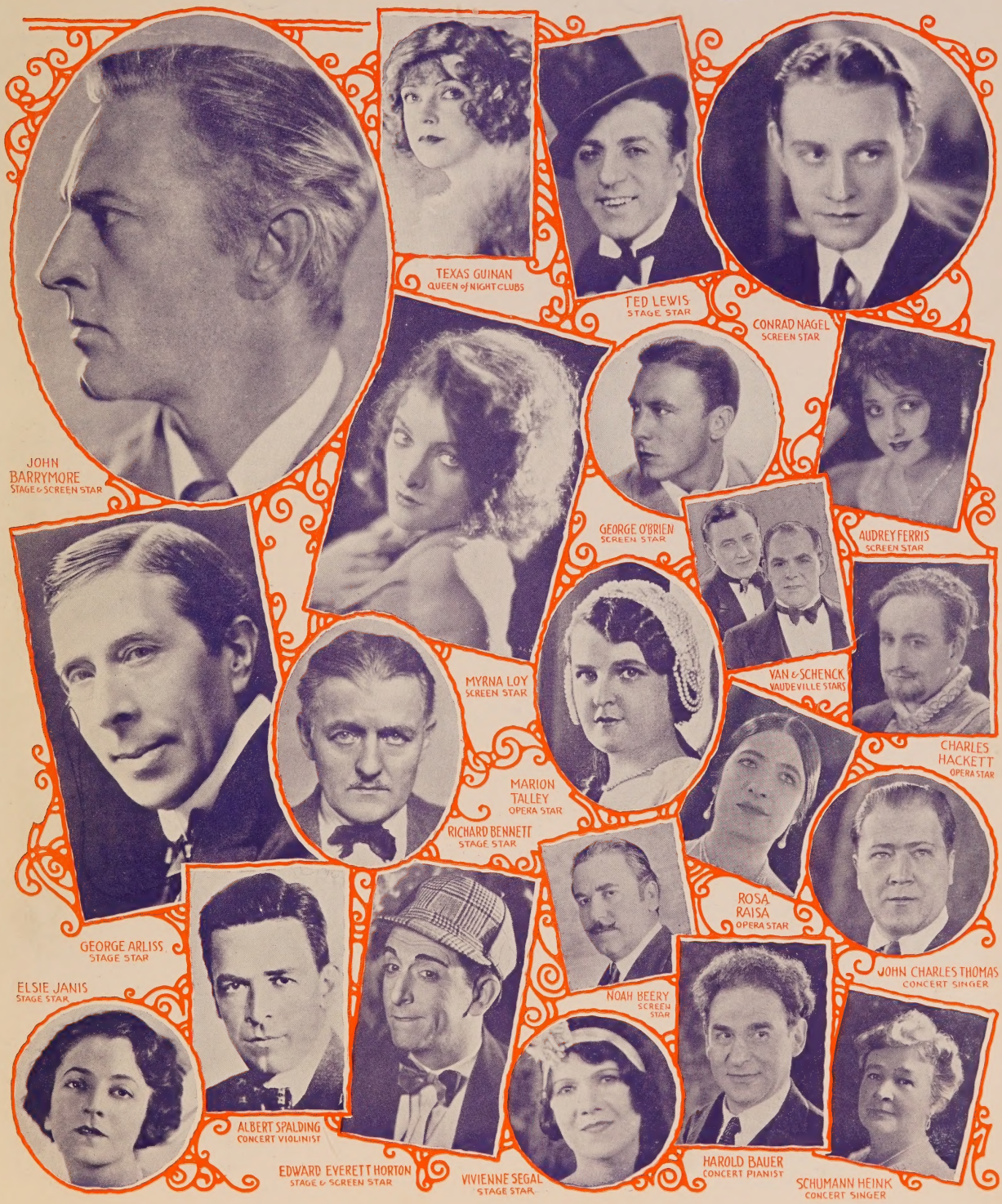
When all the silent scenes were completed, Colonel Nugent Slaughter, Chief of Vitaphone department, with Mr. Curtiz and players, had to get busy on the scenes with sound. These scenes alone took considerable time to make and perfect.

On the completion of filming, Harold McCord, our film editor, had the task of cutting thousands of feet of film,—and afterwards Louis Silvers had to get busy on the musical score.

With all that had to be done it can well be understood why "Noah's Ark" took two and one half years to make.

Dolores Costello taking instructions from the director.

Showing a scene in the making, with Dolores Costello and George O'Brien.

All the Famous Actors of Stage

and Screen are Vitaphone Stars

A STAR FOR SCREEN

WHEN Dolores Costello was a child of about six, she made her debut on the screen, but not as a girl. Her hair was cropped short, and she looked very much like a boy. In her entire early career, she was never once cast as a girl.

It is interesting to know that her start in pictures, however, was not very auspicious. In the very first scene she ever did, she ran off the stage crying frantically because a great big man in a uniform had appeared to make an arrest. But she learned quickly that all the things that happened were just make-believe, and soon she fell into the spirit as though she had been acting for years. She only had to be told that these happenings were not really true, and she was perfectly at ease.

As she began to grow older, her mother decided that Dolores must leave pictures and concentrate more on her studies. She was sent to school, but she disliked it so intensely that Mrs. Costello had to get a private instructor at home where Dolores received her full education. Meanwhile, her sister, Helene, of a different temperament, continued her studies at school.

When the two girls finished with their education, they began to consider some sort of a career. They had studied dancing for years, and since they were so fond of it, it seemed the only solution. They continued to attend dancing school with a view to a stage career.

At this time Dolores was introduced to the artist, James Montgomery Flagg, who was so struck by her beauty that he asked her to pose for him. She consented, and in the next few years Mr. Flagg made many famous drawings with her as his model.

The girls began to think of their career more seriously. They started looking around for a possible opening, and finally found a place for themselves in the George White Scandals, a fortunate move for Dolores. Her mind was still farthest away from motion pictures. How was she to have known that a member of the Warner Bros. office would see her and write her to get a screen test taken? The note looked pretty much like a form note, and she tossed it aside. It had probably been sent to hundreds of others. Why make a fool of herself?

But Mrs. Costello urged her to do as the letter said. Nothing could be lost,—and something might possibly be gained. The girls took the test and were sent to the coast.

Then followed the usual period of despondency. Being in pictures to Dolores meant simply playing one unimportant part after another. At times she would be only in one sequence. They had promised to give her a chance,—and they were giving her "bits" that were often cut out completely. If that was to be her career in pictures, she preferred dancing. Every time a picture was cast, her hopes were renewed, only to find that nobody even knew she was there.

Dolores, her sister, Helene and their Mother

As "Betsy", in her recent production, "Glorious Betsy"

Dolores Costello in her forthcoming picture "The Redeeming Sin"

AND VITAPHONE

Warner Bros. began casting for "The Sea Beast," starring John Barrymore, but by this time she was so used to disappointments that she did not even experience her usual temporary excitement and renewal of courage. One day, as she was about to leave the studio, John Barrymore saw her reading a letter. He sent a boy after her with the message that she was to come to Jack Warner's office. The ensuing conference resulted in her being given the role of Esther as leading lady for John Barrymore in "The Sea Beast."

She had never been so frightened. The idea of working with John Barrymore made her realize how little experience she had had. Tomorrow they would tell her it was all a mistake. But each tomorrow was nearer to the start of the picture and she was so afraid of failure that she could not sleep.

But Dolores need not to have been afraid. With the opening of "The Sea Beast" there was a unanimous opinion among critics and fans that she was a find. They were right.

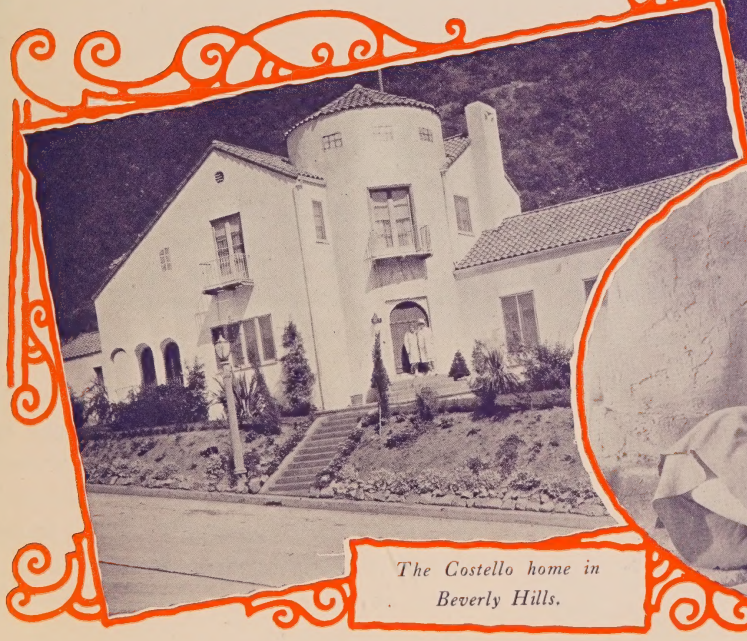
With the exception of one picture, for which she was loaned to another firm, Miss Costello has been with the Warner Bros. since the beginning of her career. Her vogue increases with each appearance on the screen. She has never made an unsuccessful picture, even though she has had a variety of roles to do. Unusual ability and a charming personality have given her a following among the most hardened and critical picturegoers.

Since the coming of Vitaphone talking pictures, Miss Costello has further proved her versatility by her success on the Vitaphone. Although she has never been on the legitimate stage, except as a dancer, she has the voice of a well trained actress. She is as much at ease when she talks and acts for Vitaphone pictures as when she appears on the silent screen. Her voice is low and musical, and she speaks her lines naturally and pleasantly.

The most dramatic scenes of "Tenderloin" and "Glorious Betsy" were those in which Miss Costello spoke. In "Noah's Ark" in which she has the starring role, she has the largest speaking part she has ever had before. In fact, in this colossal production she has done the greatest work of her career. First as an Alsatian girl, an entertainer in the canteens at the front during the World War, and then in the biblical sequences as Miriam, betrothed of Japheth, son of Noah, she rises so well to the occasion that her previous work is almost overshadowed. Her other pictures seem merely to have led up to this great event.

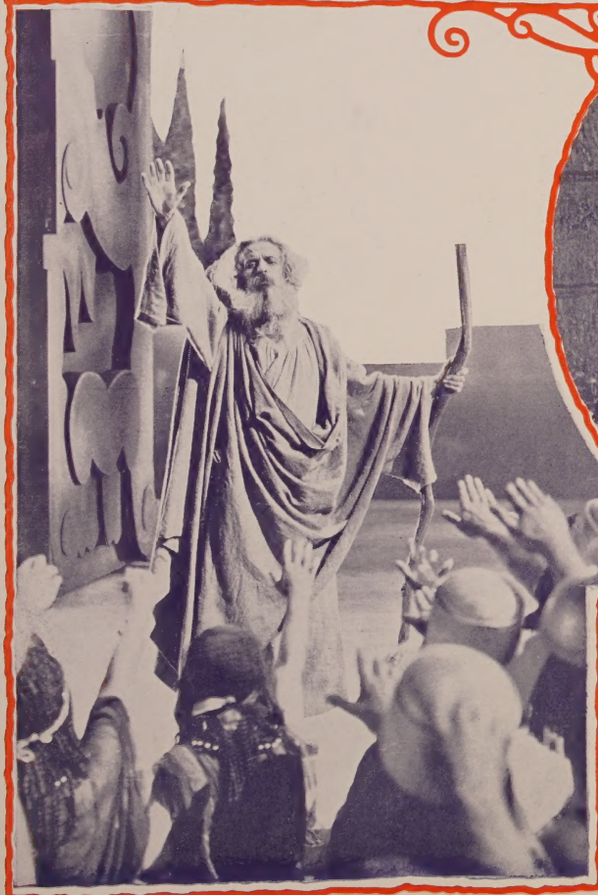
Miss Costello will speak to her legion of admirers through Vitaphone in many future productions from the studios of Warner Bros. She has just signed a renewal of her contract for an extended term, assuring her continuance as one of the brightest stars under the Warner Bros. banner.

Miss Costello and a brace of her pets



The Costello home in Beverly Hills.

As she appears in "Noah's Ark"



The greatest spectacle ever made and the greatest story ever told! This and more can be said of "Noah's Ark" which took two and one-half years and two million dollars to make. The incomparable Dolores Costello, in the starring role, does the best work of her career, and George O'Brien, who plays the leading male role, gives a performance that will long be remembered. A group of well known players and five thousand extras make up the rest of the cast. "The Spectacle of the Ages" is indeed an appropriate description for "Noah's Ark."

Five Thousand Actors

THAT city of 5,000 inhabitants in which you live, or have visited or have knowledge of is a pretty good sized community. Homes, churches, schools, banks, mercantile institutions, factories and all the adjuncts of city life make a "5,000 town" the boast of its residents. Imagine, then, 5,000 men, women and children participating in the colossal scenes that visualize humanity in mass formation.

Again, for comparison, watch 5,000 marchers tediously proceed past a given point and you will perhaps appreciate the magnitude of the mob that was necessary to a proper presentation of the biblical scenes that form the amazing interludes that make "Noah's Ark" the most stupendous realization of a motion picture producer's dream yet screened in this era of cinema presentations.

Director Michael Curtiz and his assistants spent weeks in preparation for the many days required in the preliminary selection of this mob of 5,000 that surge and swirl in the tremendous ensembles of "Noah's Ark". On the day set for final selections more than 6,000 individuals passed in review before the casting director. The surging crowd swarmed over the thirty-eight acres of Warner Bros. lot that had been set aside for rehearsing and picturing the mob-scenes.

Handling the thousands of extras necessary to the tremendous scenes in "Noah's Ark" was considered, in Hollywood producing circles, one of the most baffling problems that ever had confronted a motion picture producing organization. In the end a problem that ordinarily disrupts all advance calculations was found to have been so expertly "discounted" that Hollywood was astounded at the outcome. Organization elbowed its way into the lime-light with vigor and precision; the most minute detail had stood the test of both prearrangement and fulfillment.

Director Curtiz and his associates had definitely calculated every step in the procedure and had provided for every emergency. To feed the hungry thousands, a perfect cafeteria equipment was provided; provisions were purchased and delivered on stated schedules; the attendants were experienced cooks and waiters; meals were served on time and the hungry relays of extras were abundantly fed without loss of time.

The possibilities of sudden illness or injuries were anticipated through the establishment of temporary hospitalization facilities. Completely equipped with every modern necessity, with competent nurses in attendance and skilled physicians on hand the hospital functioned with perfect efficiency. Happily there was little need for the services of the hospital staff—but it was there, in competent working order, had there been need for its ministrations.

The night before the task of filming the great scenes commenced there was erected on a convenient section of the vast enclosure a veritable city of tents. No circus ever spread so much canvas. That particular section of the Warner Bros. lot could have stood comparison with an army camp. For the accommodation and necessary convenience of the 5,000 extras there were pitched in orderly array tents to be used next day for dressing rooms, for armouring the soldiers, for hair dressing and wig-supplying, for costuming and for other production activities.

At 7 o'clock on the day of greatest activity in filming "Noah's Ark," the 5,000 extras assembled at the gates of Warner Bros. spacious lot. Within an hour they had been directed to the tent assigned to the type or classification to which each person belonged; they had been issued their costumes and had assembled on the set at the "Temple of Jaghut", without confusion—for each individual had been given a group-number, according to type, and each group position had been designated by a stand-card with properly corresponding numbers.

Discipline, prearrangement and the workings of a perfect system had shunted them through the vast wardrobe-tents where each had picked up his or her costume as previously assigned; had passed them on to the dressing tents and make-up quarters and "delivered" them on the set. So thoroughly was the film-making machinery engineered, and so well were the details preconceived, that less than three hours after the 5,000 extras had entered the gates the opening rehearsal had

A peaceful mob storms the gates in orderly array.

The tramp of feet
The flash of steel
The army moves forward

On "Noah's Ark"

been okayed and a score of cameras began grinding on the greatest scenes ever filmed. So it was as the different pageants and populous scenes were pictured—everything proceeded with perfect orderliness; nothing was left to chance or haphazard good-luck.

Between the time the mob passed through the entrance gate and the moment when the camera-men began grinding on these great scenes an amount of details progressed that would be astounding if every movement were recited that had put the men women and children of the massive ensembles in perfect readiness to be blended into the stirring picture. One item —the matter of make-up. No ordinary method could be pursued in tinting the bodies of the extras to conform with the dark-skinned tribes that were to be photographed. The inventive director supplied the method—because dabbing 5,000 noses, tinting 10,000 cheeks and changing 5,000 bodies to match the shade required must be done wholesale.

Before the extras arrayed themselves in ancient garb, they were marshalled in lines and marched to enclosures where eighty make-up men and women, operating as many spraying machines, applied liquid brown make-up to cover 5,000 bodies from head to foot. The quick-drying liquid was prepared especially for the exigencies of the occasion. After their brunette bath the players were robed and costumed, supplied with wigs and beards and were ready for their positions on the massive scene.

Every step in the proceedings, from start to finish of the "mobs" presence on the "Noah's Ark" lot, had been carefully charted, blue-printed and scheduled in advance. There could be no loss of time or waste of effort allowed—an hour's delay meant 5,000 hours of lost time that must be paid for and efficiency is the main-spring of motion picture production necessary to such a tremendous undertaking as "Noah's Ark."

For many days hundreds of alarm-clocks daily shrilled their call for a sunrise start. From every corner of Hollywood, and even from Los Angeles, there came this horde to the Warner Bros. lot. Day after day, scene after scene was filmed, each step carefully charted, each move prearranged. Warriors, noblemen, priests, torch-bearers, concubines, incense-bearers, flower-girls, dancers, ladies of the court and litter bearers moved in orderly procession to the rhythmic beat of tom-toms or the boom of huge drums mounted on the backs of lumbering camels.

One day there would be a scene of splendor. The next a flood of water engulfing the struggling extras. Babylonian revels were reproduced in all their lavish splendor; high carnival held sway with all the brutal details of pagan dissipation. Whatever the scene, whatever the "tempo" of the mob, everything had been designed in advance. Elaborate pageantry, depicting colorful pagan rites, were planned with the same detail that was applied to the struggles of the despairing host amid relentless floods.

The elaborate settings were considered the most imposing and colorful ever created for a screen production. Costuming the extras as well as the host of principals in "Noah's Ark," for representations of daily life in ancient times, and also garbing them for gala events, was not alone the biggest costumic undertaking in motion picture history but was also unique in that every stitch was created new and from special patterns.

On the screen these mob scenes are visioned in completed form. The details of their consummation was an herculean task.

An open-air cafeteria where 5,000 hungry men and women were fed

With one accord the worshippers in the Temple acclaim the Pagan Idols

THE ROMANCE OF

SO like an ancient fairy tale is this record that it might well begin in the accustomed salutation: "Many years ago in a land where Struggle and Greed were the ruling Spirits",—

The story really begins when the father of the Warner boys, Benjamin Warner came over from Russia with his wife and family and settled in Baltimore, Maryland. The family was large, and as each boy grew up, he was expected to do his share in keeping up the home. Harry, the eldest, found himself a job with Armour & Company. Albert worked for Swift, and Sam became a railroad man. Jack, the youngest of the four, took an entirely different route, and became a professional singer.

When the picture business was still in its first stages, the four brothers gave up their positions and opened their first theatre in Newcastle, Pennsylvania. The success of this venture encouraged them to enter another branch of the business, and they became distributors of moving pictures. It was just a chance, and they failed. They found themselves very quickly in competition with big business and bigger bank rolls, and they were soon wiped out.

They moved to Pittsburgh and started again. Unable to secure good, marketable pictures, they had to close again at a loss. At this point, others would have turned to something else, but not the Warner boys. More than ever were they determined to make a success of this new and interesting industry. They became producers and once more they could not weather the unfair competition. Their third failure simply meant another start,—and they were not slow in making it, once more as producers.

H. M. WARNER

J. L. WARNER

MAJOR ALBERT WARNER

And here the story has a new beginning, for they formed the company that was the nucleus of the present Warner Bros. Pictures, Inc. In those days it would not have taken much to make them or break them, but with their keen business sense and foresight they took a step that put them on their feet. Ambassador James W. Gerard's book, "My Four Years in Germany" had just been published. They hit on the idea of buying the picture rights and making a feature of it. It was a happy thought, and its success presaged what was to come.

One success followed another. They bought for production such books as "Main Street," "Brass," and "Beautiful and Damned." They entered into a contract with David Belasco for some of his plays. Warner Bros. were at last on their way. They incorporated, and felt that this indeed was the real venture. They procured the services of John Barrymore for the well known play "Beau Brummel. They were clear thinking, progressive boys who knew that this young industry had great possibilities for development,—and that those who were going to be responsible for its improvement could look forward to a brilliant future.

A few years ago the Western Electric Co. and the Bell Telephone Laboratories in the course of their research work on sound, hit upon a strange lead. They followed it up, and from their investigation, the invention to unite speech and pictures came into being. It was offered to some of the leading film producers, but was refused on the ground that such ideas had been introduced before and proved to be impracticable.

Finally it was offered to the Warner Bros., who immediately sensed its value. Work was thereupon started to perfect the instrument, and in 1926 the Warner Bros. thought it ready for public trial. That summer the first picture with Vitaphone synchronization was released at the Warner Theatre. It was "Don Juan," John Barrymore's starring vehicle. The orchestra in the pit of the theatre, that had previously accompanied every picture, was done away with, and in its place there was a synchronized Vitaphone music score, played by the Philharmonic Orchestra of one hundred and seven musicians. That same evening "Don Juan" was preceded by a number of short Vitaphone subjects which presented opera stars and stage favorites that could be seen on the screen and heard at the same time. There were some who predicted on that night that Vitaphone would revolutionize pictures,—but there were many others who considered it a fad and wondered how long it would last.

"Don Juan" was followed by another John Barrymore picture, "When a Man Loves," with Dolores Costello, and "The Better 'Ole" starring Syd Chaplin, each with Vitaphone synchronization.

With each picture the Vitaphone was improved in some way. As a result, Jolson signed a contract with the Warner Bros. His first picture was "The Jazz Singer," and with its release even the more wary producers began to realize that talking pictures were to be the pictures of the future.

THE VITAPHONE

Dialogue was the next step. In "Tenderloin" and "Glorious Betsy," both starring Dolores Costello, dialogue was incorporated in a few scenes with such success that Warner Bros. immediately decided to make another picture in which most of the important scenes were with spoken lines. This was "The Lion and the Mouse" with May McAvoy, Lionel Barrymore, and William Collier, Jr.

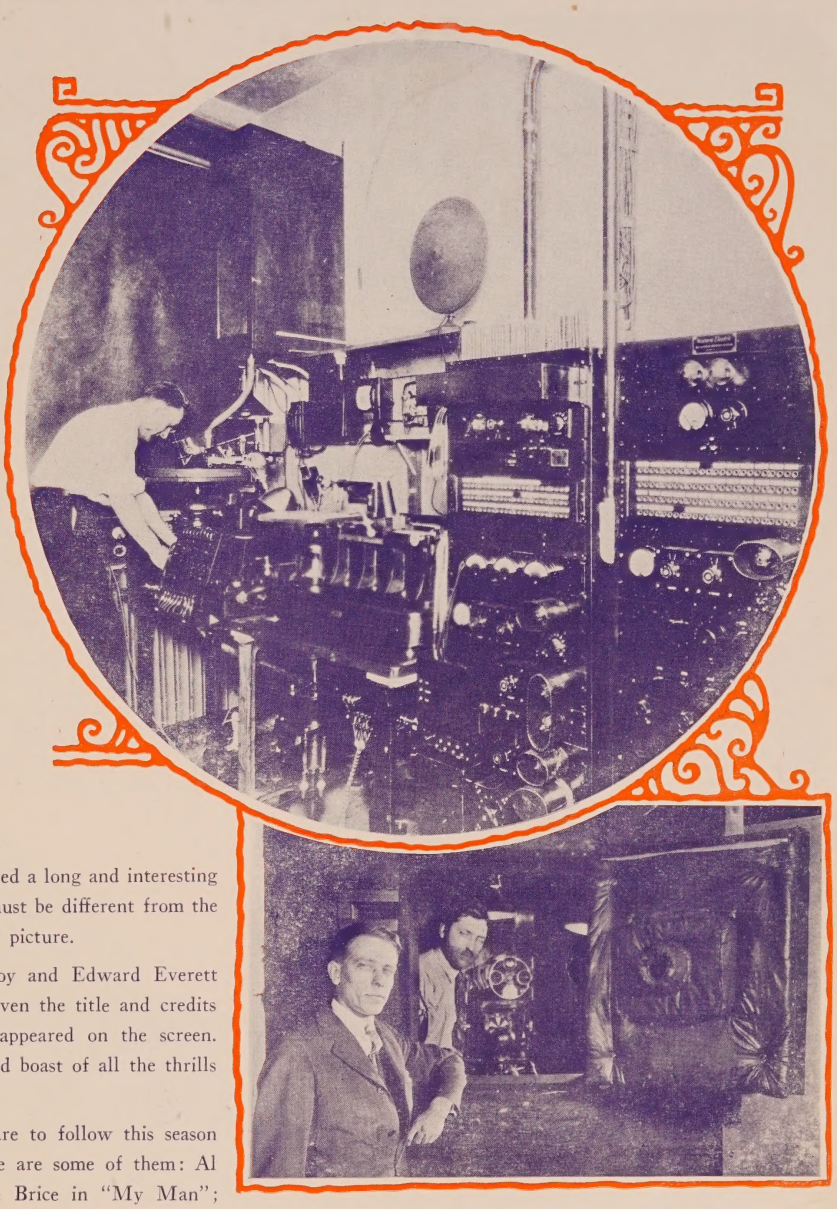
One after another these pictures "clicked." Those very producers who had turned down the Vitaphone in the first instance and had thought it a fad at the opening of "Don Juan," bargained desperately for a seat on the band wagon. They saw what the Warner Bros. had seen long before, that silent pictures were rapidly losing their popularity.

However, to Warner Bros. these pictures were merely stepping stones to the great achievement of making an all talking picture. With "Lights of New York," the first of its kind, they gave the public a taste of what was to come.

Everyone was interested and began to wait for the next, and the Warners planned a long and interesting line-up. The second picture, however, must be different from the first. It must be really an "all-talking" picture.

In "The Terror" with May McAvoy and Edward Everett Horton, the second all-talking picture, even the title and credits were spoken. Not one written word appeared on the screen. For the first time a mystery picture could boast of all the thrills and suspense of a legitimate play.

The list of Vitaphone pictures that are to follow this season is long and intensely interesting. These are some of them: Al Jolson in "The Singing Fool"; Fannie Brice in "My Man"; Dolores Costello in "The Redeeming Sin"; Monte Blue in "Conquest"; Richard Bennett and Doris Kenyon in "The Home Towners"; Texas Guinan in "Queen of the Night Clubs"; Pauline Frederick and Bert Lytell in "On Trial"; Sophie Tucker in "Honky Tonk"; H. B. Warner in "Stark Mad"; Dolores Costello in "Madonna of Avenue A", and for the first time on the screen, a musical piece, "The Desert Song" will be seen and heard in Vitaphone entertainment.



Above:—Vitaphone's Electrical Recording System is a marvel of delicacy and accuracy. The electrical expert is examining with a microscope the surface of a record to make sure of faithful duplication of the work of the recording artist.

Below:—Exterior and interior of sound proof camera booth used in making synchronizations for Vitaphone photoplays.

Genesis: VI and VII

The words of God are flaming words, graved in letters of stone.

The wickedness of the world. **GENESIS, 7.** *Noah entereth the ark.*

the sons of God came in unto the daughters of men, and they bare *children* to them, the same *became* mighty men which *were* of old, men of renown.

5 ¶ And GOD saw that the wickedness of man *was* great in the earth, and *that* every imagination of the thoughts of his heart *was* only evil continually.

6 And it repented the LORD that he had made man on the earth, and it grieved him at his heart.

7 And the LORD said, I will destroy man whom I have created from the face of the earth; both man, and beast, and the creeping thing, and the fowls of the air; for it repenteth me that I have made them.

8 But Noah found grace in the eyes of the LORD.

9 ¶ These *are* the generations of Noah: Noah was a just man *and* perfect in his generations, *and* Noah walked with God.

10 And Noah begat three sons, Shem, Ham, and Japheth.

11 The earth also was corrupt before God; and the earth was filled with violence.

12 And God looked upon the earth, and, behold, it was corrupt; for all flesh had corrupted his way upon the earth.

13 And God said unto Noah, The end of all flesh is come before me; for the earth is filled with violence through them; and, behold, I will destroy them with the earth.

14 ¶ Make thee an ark of gopher wood; rooms shalt thou make in the ark, and shalt pitch it within and without with pitch.

15 And this *is the fashion* which thou shalt make it *of:* The length of the ark *shall be* three hundred cubits, the breadth of it fifty cubits, and the height of it thirty cubits.

16 A window shalt thou make to the ark, and in a cubit shalt thou finish it above; and the door of the ark shalt thou set in the side thereof; *with* lower, second, and third *stories* shalt thou make it.

17 And, behold, I, even I, do bring a flood of waters upon the earth, to destroy all flesh, wherein *is* the breath of life, from under heaven; *and* every thing that *is* in the earth shall die.

18 But with thee will I establish my covenant; and thou shalt come into the ark, thou, and thy sons, and thy wife, and thy sons' wives with thee.

19 And of every living thing of all flesh, two of every *sort* shalt thou bring into the ark, to keep *them* alive with thee; they shall be male and female.

20 Of fowls after their kind, and of cattle after their kind, of every creeping thing of the earth after his kind; two of every *sort* shall come unto thee, to keep *them* alive.

21 And take thou unto thee of all food that is eaten, and thou shalt gather *it* to thee; and it shall be for food for thee, and for them.

22 Thus did Noah; according to all that God commanded him, so did he.

CHAPTER 7

Noah, with his family, and the living creatures, enter into the ark. ¶ *The beginning, increase, and continuance of the flood.*

AND the LORD said unto Noah, Come thou and all thy house into the ark; for thee have I seen righteous before me in this generation.

2 Of every clean beast thou shalt take to thee by sevens, the male and his female: and of beasts that *are* not clean by two, the male and his female.

3 Of fowls also of the air by sevens, the male and the female; to keep seed alive upon the face of all the earth.

4 For yet seven days, and I will cause it to rain upon the earth forty days and forty nights; and every living substance that I have made will I destroy from off the face of the earth.

5 And Noah did according unto all that the LORD commanded him.

6 And Noah *was* six hundred years old when the flood of waters was upon the earth.

7 ¶ And Noah went in, and his sons, and his wife, and his sons' wives with him, into the ark, because of the waters of the flood.

8 Of clean beasts, and of beasts that *are* not clean, and of fowls, and of every thing that creepeth upon the earth,

9 There went in two and two unto Noah into the ark, the male and the female, as God had commanded Noah.

10 And it came to pass after seven days, that the waters of the flood were upon the earth.

11 In the six hundredth year of Noah's life, in the second month, the seventeenth day of the month, the same day were all the fountains of the great deep broken up, and the windows of heaven were opened.

12 And the rain was upon the earth forty days and forty nights.

13 In the selfsame day entered Noah, and Shem, and Ham, and Japheth, the sons of Noah, and Noah's wife, and the three wives of his sons with them, into the ark;

14 They, and every beast after his kind, and all the cattle after their kind, and every creeping thing that creepeth upon the earth after his kind, and every fowl after his kind, every bird of every sort.

15 And they went in unto Noah into the ark, two and two of all flesh, wherein *is* the breath of life.

16 And they that went in, went in male and female of all flesh, as God had commanded him: and the LORD shut him in.

17 And the flood was forty days upon the earth; and the waters increased, and

The voice of God had whispered unto Noah: "Fear not for thy handmaid, nor for thy son. On Tersgah's heights will I give thee a sign~~~"

Noah had three sons; Japheth, Ham and Shem, mighty men and blessed of God.

Genesis: VII and VIII

bare up the ark, and it was lifted up above the earth.

18 And the waters prevailed, and were increased greatly upon the earth; and the ark went upon the face of the waters.

19 And the waters prevailed exceedingly upon the earth; and all the high hills, that *were* under the whole heaven, were covered.

20 Fifteen cubits upward did the waters prevail; and the mountains were covered.

21 And all flesh died that moved upon the earth, both of fowl, and of cattle, and of beast, and of every creeping thing that creepeth upon the earth, and every man:

22 All in whose nostrils *was* the breath of life, of all that *was* in the dry *land*, died.

23 And every living substance was destroyed which was upon the face of the ground, both man, and cattle, and the creeping things, and the fowl of the heaven, and they were destroyed from the earth: and Noah only remained *alive*, and they that *were* with him in the ark.

24 And the waters prevailed upon the earth a hundred and fifty days.

CHAPTER 8.

1 *The waters assuage.* 4 *The ark resteth on Ararat.* 7 *The raven and the dove.* 15 *Noah, being commanded,* 18 *goeth forth of the ark.* 20 *He buildeth an altar, and offereth sacrifice,* 21 *which God accepteth, and promiseth to curse the earth no more.*

AND God remembered Noah, and every living thing, and all the cattle that *was* with him in the ark: and God made a wind to pass over the earth, and the waters assuaged.

2 The fountains also of the deep and the windows of heaven were stopped, and the rain from heaven was restrained.

3 And the waters returned from off the earth continually: and after the end of the hundred and fifty days the waters were abated.

4 And the ark rested in the seventh month, on the seventeenth day of the month, upon the mountains of Ararat.

5 And the waters decreased continually until the tenth month: in the tenth *month*, on the first *day* of the month, were the tops of the mountains seen.

6 ¶ And it came to pass at the end of forty days, that Noah opened the window of the ark which he had made:

7 And he sent forth a raven, which went forth to and fro, until the waters were dried up from off the earth.

8 Also he sent forth a dove from him, to see if the waters were abated from off the face of the ground.

9 But the dove found no rest for the sole of her foot, and she returned unto him into the ark; for the waters *were* on the face of the whole earth. Then he put forth his hand, and took her, and pulled her in unto him into the ark.

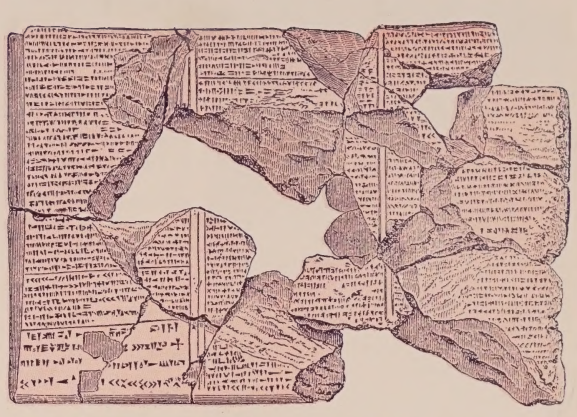
10 And he stayed yet other seven days; and again he sent forth the dove out of the ark.

11 And the dove came in to him in the evening, and, lo, in her mouth *was* an olive leaf plucked off: so Noah knew that the waters were abated from off the earth.

12 And he stayed yet other seven days, and sent forth the dove, which returned not again unto him any more.

13 ¶ And it came to pass in the six hundredth and first year, in the first *month*, the first *day* of the month, the waters were dried up from off the earth: and Noah removed the covering of the ark, and looked, and, behold, the face of the ground was dry.

14 And in the second month, on the seven and twentieth day of the month, was the earth dried.



BABYLONIAN STORY OF THE DELUGE

George Smith, English explorer, while sorting the thousands of tablet fragments which littered the floor of a remote chamber of the British Museum, accidentally stumbled upon portions of tablets from the Royal Library of Nineveh.

After years of painstaking work which included a trip to the ancient Assyrian Mounds in search of further fragments with which to carry on his work, he succeeded in piecing together a considerable portion of the story of the Deluge.

The above illustration shows the tablet as restored by Mr. Smith.

Gold became man's only god, and money his only king, in a world gone mad at the feet of the Golden Calf.
And then indeed were the fountains of the great deep loosened, and the clouds poured back again the sundering floods.

MEMBERS of

DOLORES COSTELLO

DOLORES COSTELLO, who has the starring role in "Noah's Ark," appeared for the first time on the screen when she was a child of six. She was born in New York and educated at home by private tutors. With her sister, Helene, she began dancing lessons at a very early age, and the two became so interested in the work that they made up their minds to go on the stage. When their schooling was over, Dolores was introduced to James Montgomery Flagg who asked her to pose for him. He considered her a perfect type and made some of his most famous drawings with her as model.

Later Dolores and Helene joined the George White Scandals. It was then that Dolores was seen by a representative of the Warner Bros. Studio and asked to have a screen test taken. As a result, she was sent to the coast and given her first contract.

After months of playing uninspiring "bits," she received her first real opportunity in "The Sea Beast" as leading lady for John Barrymore. After that her success was assured. "The Sea Beast" was followed by "Mannequin," "Bride of the Storm," "The Little Irish Girl," "The Third Degree," "A Million Bid," "When a Man Loves," "Tenderloin," "Glorious Betsy," and now "Noah's Ark." Her next pictures are "Madonna of Avenue A" and "The Redeeming Sin."

In the last five, Miss Costello is not only seen, but heard over the Vitaphone.

NOAH BEERY

NOAH BEERY was born in Kansas City, Missouri. He began his stage career with Richard Mansfield and worked also for H. B. Harris and Klaw & Erlanger.

He deserted the stage for the movies, and gained a certain degree of recognition doing various character roles. However, he came into real prominence when he appeared as the brutal "Sergeant Lejaune" in "Beau Geste." His splendid characterization, the talk of the picture business at the time, won for him important roles in outstanding films like "The Love Mart," "The Dove," "The Godless Girl," "Hell-Ship Bronson," "Two Lovers," and others.

In "Noah's Ark" Mr. Beery has the greatest opportunity for characterization he has ever had. He is seen as a pagan king, Nephilim, in the biblical sequence of the picture, and as a depraved Russian officer in the World War. "Noah's Ark," with its magnificent sets, its colorful costuming, and thousands of people in the cast, is a striking background for Noah Beery's vital performance.

GUINN WILLIAMS, known as "Big Boy" Williams, was born on a ranch in Texas. His father is a bank president, rancher and U. S. Congressman from Texas. He wanted his son to go to West Point, but "Big Boy" had other ideas, as for example, playing ball with the White Sox. On the ranch he had naturally taken to roping and riding, and before he was twenty he was winning competitions in rodeos.

GUINN WILLIAMS

He enlisted in the army during the war, and when it was all over, he went to Hollywood. He starred in thirty-six western pictures, and waited eight years for somebody to notice him. Then two years ago Director Archie Mayo singled him out of a mob and gave him a break in "Quarantined Rivals." Then followed "The College Widow," Brown of Harvard," "Slide Kelly, Slide," and "Ladies Night in a Turkish Bath." His role of Al, in "Noah's Ark," proves his outstanding ability as a comedian.

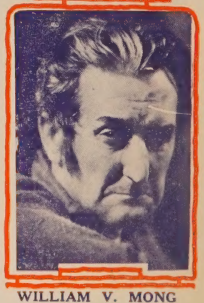
MYRNA LOY, who has the role of a dancer in "Noah's Ark," is a native of Helena, Montana. She was educated at the Westlake School for girls, and later made an intensive study of dancing under Ruth St. Denis in Los Angeles. She appeared as a dancer in several of the Grauman prologues at the Egyptian Theatre in Hollywood.

MYRNA LOY

It was here that Henry Waxman, the photographer, became interested in her and introduced her to Mrs. Rudolph Valentino who gave her her first screen role in "What Price Beauty."

Her first engagement with the Warner Bros. was with Lowell Sherman in "Satan in Sables," and she was signed at once on a long term contract. She has appeared in "Don Juan," "Finger Prints," "Across the Pacific," "Bitter Apples," "The Climbers," "Simple Sis," "A Sailor's Sweetheart," "The Girl From Chicago," "State Street Sadie" and "Hard Boiled Rose."

WILLIAM V. MONG, who plays an important role in "Noah's Ark," was born in Chambersburg, Pennsylvania. For eighteen years he was prominent on the stage, and in fact, is known particularly as the author and star of the second stage play ever adapted to the screen. The name of it was "The Clay Baker," and the main role of Peter Denig, created by Mr. Mong in the play, is still remembered as one of the most popular in the early twentieth century. The play was bought for the screen and produced by Selig in Chicago.



WILLIAM V. MONG

For the last twelve years Mr. Mong has been on the screen and he has become well known as a character actor of unusual ability. He has even directed several screen productions. Some of the pictures in which he played feature character roles are "Wandering Daughters" "Penrod and Sam," "The Connecticut Yankee" and "Monte Cristo." In "Noah's Ark" he plays the role of a picturesque innkeeper.

THE CAST

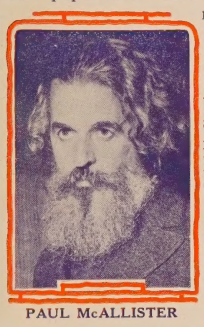
LOUISE FAZENDA

LOUISE FAZENDA, the outstanding comedienne on the screen today, who has an important role in "Noah's Ark," was born in Lafayette, Indiana. She received her education, however in the Los Angeles High School and St. Mary's Convent.

When she was very young, she decided to go into the movies, and became an extra in Universal Pictures. It was then that producers began to notice that she had a natural inclination towards comedy and began casting her in such characterizations.

In 1921 and 1922 Miss Fazenda toured the United States in a vaudeville act, but that influenced her more than ever to go back to movies and stay there.

Some of Miss Fazenda's best known productions are "Down on the Farm," "Beautiful and Damned," "Gold Diggers," "Main Street," "Footloose Widows," "The Gay Old Bird," Five and Ten Cent Annie," "Cradle Snatchers" and "The Texas Steer," with Will Rogers.



PAUL McALLISTER

PAUL McALLISTER was chosen for the important role of Noah, in "Noah's Ark," after extensive search and numerous screen tests that involved the talented members of Hollywood's male population—meaning, of course, the actors who are in the movies at the "Film Capital of Screenland." It was easier to simulate age, for McAllister, by aid of wigs and beards, than to suit the other candidates to the role of this ark-builder. The screen's "Noah" was an actor at nineteen, playing Shakespearean roles. He gained invaluable experience as leading man for the famous Proctor Stock Companies in New York City, until finally "seasoned," he went on to greater achievements on the stage. Finally he entered the movies as one of Jesse Lasky's first stars in the Famous Players series. His identity with the silver sheet further coupled his name with such plays as "The Sign on the Door." "Peter Ibbetson," "What's Wrong With Women" and others of the past decade. His later cinema characterizations were in such pictures as "Old San Francisco," "Sorrell and Son," "Beau Sabreur" and "Abie's Irish Rose."

ANDERS RANDOLF

ANDERS RANDOLF, appearing in two prominent roles, in "Noah's Ark," is not expressing the art that was his basic ambition when the time came for him to mould his future. During his student days at the University of Viborg, in his native city of Viborg, Denmark, and while attending the Copenhagen Military Academy, he vowed he would become a portrait painter. Ambition spurred him, through dire necessity, to work his passage to New York, where, after many romantic tribulations, he decided that his real ambition was to become a screen actor. As ten thousand others have come to krow and tediously understand, "going into pictures" is not as easy as the phrase is to say. Mr. Randolf, however, accomplished his aim and since the modest beginnings that screen-aspirations are heir to, his work has firmly established this fine actor as a dependable player who invariably completes his screen tasks to the great satisfaction of his large following of admirers.

GEORGE O'BRIEN

GEORGE O'BRIEN, leading man of the company supporting Dolores Costello, as star of "Noah's Ark," is a native son of California. He was born twenty-eight years ago in San Francisco. He is the son of Daniel O'Brien, for many years, and still, the Chief of Police in that famed city of the West Coast.

George O'Brien falls naturally into heroic roles. He is athletic and forceful in every tendency. Daily, in spite of his active screen work, he is seen at the Hollywood Athletic Club, boxing, swimming, or playing hand-ball. Previous to his entry into motion picture activities, he was an athletic star of the San Francisco "Polly" as well as at Santa Clara College, one of the athletic fortresses of the Pacific Coast. The World War cut short his athletic career but, after enlisting in the Navy, he developed his boxing prowess and fought his way to the light heavy-weight championship of the Pacific Fleet.

Once discharged from service, he started his screen career as an assistant to camera-men, graduated into acting, and won his first screen success in the William Fox production, "The Iron Horse." Since the release of "Sunrise" he has been recognized as one of the most capable young men on the screen.

In "Noah's Ark" Mr. O'Brien plays the roles of Travis in the modern sequence, and Japheth in the biblical sequence.

NIGEL DE BRULIER

NIGEL DE BRULIER is an adept at certain types of characterization. His facial characteristics are a gift of nature that have been greatly to his advantage in his screen career; he has been in an almost endless number of photoplays in a wide variety of characterizations. In "Noah's Ark" de Brulier appears as the high priest during the regime of the Pagan King in the early biblical era related in Genesis. His prominent nose, hollow cheeks, and eyes that glow with the fires of fanaticism give this favorite player a natural aptitude for the role of the mysterious and solemn figure who stalks at the left hand of the ruthless king. The presence of Mr. de Brulier in "Noah's Ark" cast is but one instance of the care that was taken by Director Michael Curtiz in selecting not alone talent, but types as well, for the more prominent roles in this stupendous production.

THE DIRECTOR and AUTHOR

MICHAEL CURTIZ

Director of "Noah's Ark"

MICHAEL CURTIZ, who had the colossal task of directing "Noah's Ark," was born in Budapest, Hungary. He was educated at the University of Budapest and the Hungarian Royal Theatrical Academy, and became prominent both as actor and stage manager in his native city.

He has spent years in Berlin, Rome, Paris and Copenhagen, and is a thorough cosmopolitan. He was with Reinhardt when the latter produced "Oedipus Rex," and later went to Denmark as an actor. He was also a director for a Danish company for two years.

After his services in the World War, he went to Vienna where he directed seventeen pictures. Among them were the well known spectacles "Moon of Israel," "Gloire," "Sodom and Gomorrah," and "Memoirs of Satan." After several years he returned to Berlin where he continued to make pictures. Two of his most famous ones are "The Golden Butterfly" and "The Red Heels."

A few years ago he came to America and signed a contract with Warner Bros. for whom he made "The Third Degree," "A Million Bid," "Tenderloin," "Good Time Charley" and now his great spectacular production, "Noah's Ark."

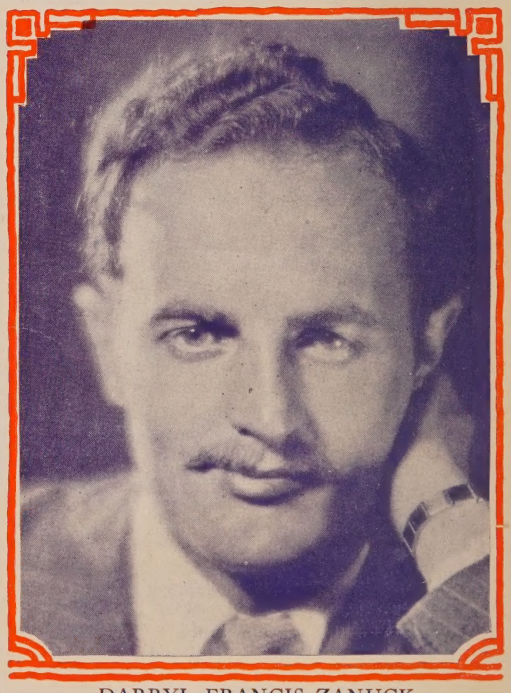
DARRYL FRANCIS ZANUCK, Associate Executive at the Warner Studio, has had as interesting a career as anyone connected with the motion picture industry.

He was born in Wahoo, Nebraska, where he received his education.

At the entry of the United States in the World War, Mr. Zanuck enlisted in the 37th Division and was sent overseas where he served through three major offensives. During the Argonne drive, the man who had been sending the divisional contributions to "The Stars and Stripes" was killed, and Mr. Zanuck volunteered to carry on the work.

He enjoyed it so much that on his return home he began writing short stories. He met with instant success. Early in 1921 he suggested a plot for a moving picture to William Russell who purchased it and made the picture for Fox. This was the beginning of his scenario writing. Today he is one of the most prolific writers for the screen.

In addition to his executive work at the studio he has written the original stories for several Warner specials, among them, "Ham and Eggs at the Front," "Old San Francisco," and "Noah's Ark."



DARRYL FRANCIS ZANUCK

Author of "Noah's Ark"

BUILDING "NOAH'S ARK"

FOR more than two years Darryl Francis Zanuck, author of "Noah's Ark," Michael Curtiz, who directed the picture, and a staff of assistants were kept busy in extensive research work for the biblical sequences. They had to find out what Noah looked like, what the details of his home and home life were, how large the Ark was and on what lines it was built, the architecture of the temple of the pagan god, and other structures, what the infidels looked like and how they dressed, and countless other details that were not the easiest things to find.

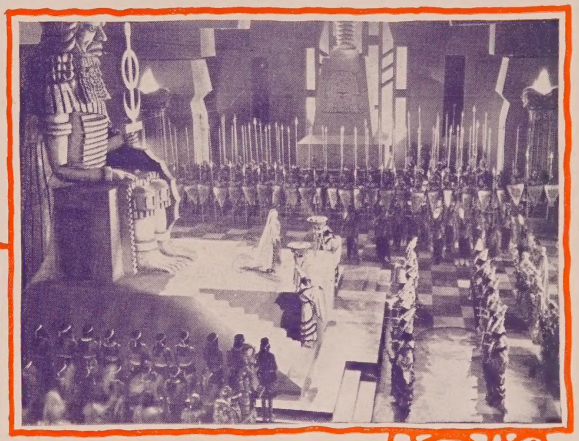
Every available book on the period was read carefully, as well as every volume on the Egyptians, Hindus, Assyrians, and others which might be of possible assistance. More than thirty versions of the Bible were studied, and obscure tomes dealing with the era of Noah were read from cover to cover. And sometimes volume after volume would yield only the slightest bits of information.

Mr. Curtiz, in trying to find a description of the boat that Noah built, read numerous accounts of it, and found that although there were some conflicting reports, writers generally seemed to agree with the Josephus Flavius history which says that Noah's Ark was four stories high, 300 cubits long, 50 cubits broad, and 30 cubits high. In Josephus' time a cubit was the distance from the elbow to the tip of the middle finger. Then the question arose,—what size man the cubit was measured by. But since the ark had to be large enough to accommodate 200 animals, 32 birds, and 365 species of reptiles, besides the Noah family, the actual difference in size could not amount to very much. The studio reproduction of Noah's Ark was constructed of crudely hewn logs. The interior was heavily timbered and arranged with stalls and partitioned runways for the animals. There were three stories, one for the animals, another for provender, and a third for Noah and his family.

So thorough was the research work that was done on the picture, that enough information was found concerning a great tapestry that hung in the pagan temples of Noah's day, to allow an exact duplicate of it to be made by the Warner Bros. art department. The piece measured 200 by 200 feet and is estimated in the original to have absorbed the life-time efforts of fully 100 workers. It is said to be the largest interior decorative piece ever built for a motion picture.

The details of dress took up as much time and effort as the details of architecture, and for months the research experts were engaged in getting accurate descriptions of wigs, sandals, belts, swords, armor, decorations, types of coiffures, and other facts. Scores of books had to be read for information on implements of war, rude musical instruments, and weaving apparatus.

No wonder it took two years before the picture could even be started.



Above: the temple, with the pagan idol in the foreground.

At the left: A reproduction of the Tower of Babel.

"Noah's Ark," novelized by Arline de Haas and published by Grosset & Dunlap, is on sale wherever books are sold

This book sold only in theatres showing "Noah's Ark." It may be obtained in quantity from AL GREENSTONE, 1547 Broadway, N. Y.

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